

**TRADITIONAL NOTATION (this worksheet has 8 pages)**

**This worksheet is designed to help students carry out Part 2 of Assessment 3. Even though you may be confident about reading and writing music please work through the sheet, as it may prove informative and helpful when working with children and using music resources.**

**Music symbols to be worked with are:**

**SEMIBREVE** (called a whole note in the American notation system)

*(You are not required to use semibreves in the assignment, but it helps to understand the role of this symbol)*

**CROTCHETS** (quarter notes)

## CROCHET RESTS

**QUAVERS** (eight notes)

**MINIMS** (half notes)

**Other symbols and concepts:**

## Beat

## Rhythm

**Time signature eg** Four four time 4/4

### Bar lines

## Accent and metre

## READING RHYTHM

The following basic symbols of traditional notation are used to describe the duration of a sound.

## SEMIBREVE



A SEMIBREVE (whole note) represents a sound which will be held while a steady count of 4 is made (4 'beats')

**MINIM**



**A MINIM (half note) represents a sound which will be held while a count of 2 is made (2 'beats')**

## CROCHET



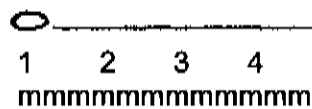
**A CROTCHET (quarter note)** represents a sound which last for the count of 1.

## A NOTEABLE FAMILY!



**EXERCISE 1 duration****SEMIBREVE (whole note)**

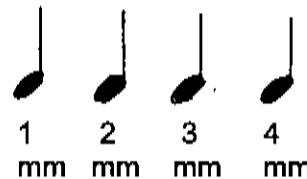
Hum to a silent count of 4

**MINIM (half note)**

Hum to a silent count of 2

**CROTCHET (quarter note)**

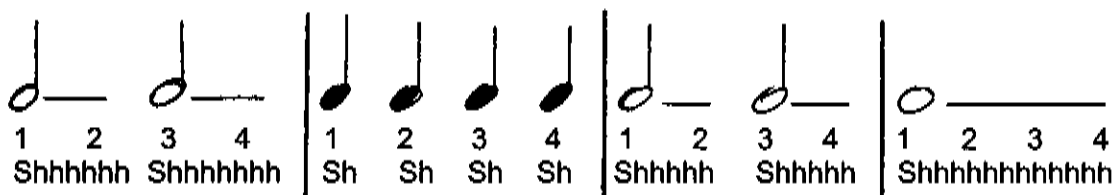
Hum on each of the 4 beats

**EXERCISE 2 duration and beat**

Perform the piece below. Count the beat silently whilst tapping two fingers together as you count.

**EXERCISE 3 duration and beat**

Perform the piece below using the sound Sh instead of humming whilst tapping two fingers together as you count.



Notice that in this example the notes are divided into groups by using a line. This is a bar line. The bar line makes the music easier to read and gives the performer more information about the music. We call the music in between two bar lines a 'bar'. In America they use the term 'measure'

Mathematically speaking it can be seen that each bar in Exercise 3 has notes whose values add up to 4 counts. We describe this music as having 4 beats in a bar.

### TIME SIGNATURES

Music is 'signed' at the beginning with a 'time signature' to inform the reader of how many beats there are in the bars in the music AND what kind.

The time signature for the piece above is  $\frac{4}{4}$

The upper figure describes how many beats there are in each bar (4)  
The lower figure describes what kind of duration each beat should have, in this case that of a CROTCHET (quarter note- hence the use of the figure 4)

### ACCENT AND METRE

The bar lines also help the performer to keep a sense of the 'metre'- which can be described as the feel of the beat or a sense of movement.

Eg - a march is usually in  $\frac{4}{4}$  time and we hear and feel a strong sense of

1 2 3 4 (left, right, left, right)

Technically speaking, metre can be described as a regular, recurring accent on the first beat of each bar.

#### EXERCISE 4- Feeling the metre

Using a monotone voice SAY:

**one two three four one two three four one two three four one two three four**

Now repeat, emphasizing ONE each time eg

**ONE two three four ONE two three four ONE two three four ONE two three four**

The ACCENT on ONE allows a sense of 'shape' in the rhythm to develop

Experiment with clapping, first without an accent and then with one.

### SYMBOLS FOR SILENCE (rests)

















The silences in music are as important as the sounds. Performers need to know when a silence is required. The only symbol to be used here is that for a silence of one beat (a crotchet beat)




The traditional symbol is



#### EXERCISE 5- the crotchet rest



Saying the syllable ta to represent the crotchet sound and a silent mouthed sa on the silent beat, perform this piece.

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<div style="display: inline-block; vertical-align: middle;"> <div style="border-left: 1px solid black; border-top: 1px solid black; border-bottom: 1px solid black; width: 40px; height: 100px; margin: 0 auto;"></div> </div>	Or spoken like this	 ti - ti	 ti - ti	 ti - ti	 ti - ti
	TAP FOOT				

## EXERCISE 7- Crotchets, crotchet rests, quavers and minims








### Number 1

4								
4	ta	ta	ti - ti	ta	ta	ta	ta	sa
(Tap Foot)	1	2	3	4	1	2	3	4

### Number 2

4							
4	ta	ti - ti	ta-aa	ta	ta	ti - ti	ta


### Number 3

4							
4	ta	ti - ti	ta-aa	ta	ta	ta	sa

### Number 4

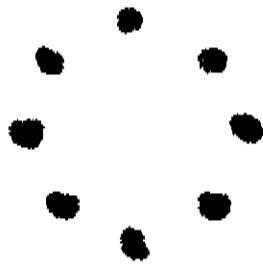
4							
4	ta	ta	ta-aa	ta	ta	ti - ti	ta

### Number 5

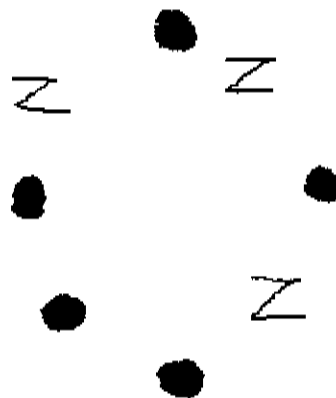
4							
4	ti- ti	ti - ti	ta	sa	ta	ti - ti	ta-aa

## THE BEAT CIRCLE

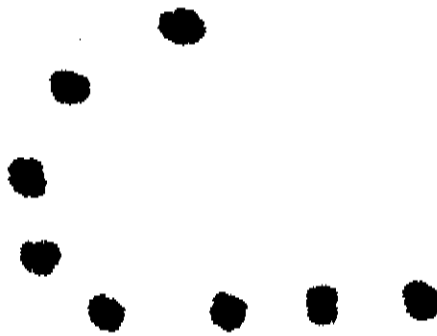
A beat circle can be drawn on the whiteboard. The conductor points at each 'beat' in turn, usually working in a clockwise direction. The group clap or use instruments to follow the beat, which can change in tempo.



The conductor can substitute 'rests' (silent beats) instead of sounds



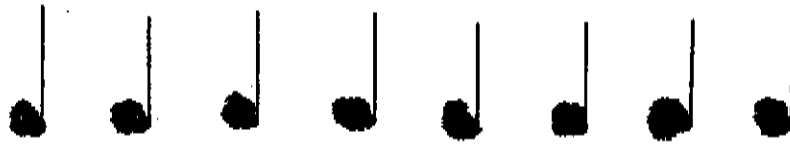
## **THE BEAT CIRCLE RAP**



**Beats start marching in a line**











**Add some sticks, they'll keep in time**










**Now they are crotchets tall and straight  
Count them and you'll see there are eight**









**Below you will see the rap written out in a similar way to the way you might write out your own chant.**

4                 |               |









4   Beats   start   march- ing   |   in   a   line

            |            |

Add   some   sticks   they'll   |   keep   in   time

            |               |

Now   they are   crotch - ets   |   tall   and   straight

            |               |

Count   them   and   you'll   |   see   there are   eight